

did not begin yesterday. The entire book produced space, creates objects - imaginary or not - and puts all connected. In modern literature, the secret alliance between writing, the object and the place also acquires near absolute size: "And 'the goal of the literature - there are no other - to discuss the objects" (p. 104) as evidenced by Mallarmé to Jules Huret for its literary evolution analysis. The nineteenth-century authors realistic importance agreed with the description of places and objects radicalized with input symbolist, which extends in contemporary literature. Places and objects literature enjoy a new autonomy, to the point that argues that for themselves. Not having the primary function of providing the story loaded with a noble purpose, objects and places, passing blithely from the background to the foreground instead of becoming what undermines progress strictly narrative writing. There is therefore a knowledge of the literature that passes through the recognition of its objects and its spaces. The nineteenth-century authors realistic importance agreed with the description of places and objects radicalized with input symbolist, which extends in con-

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If we had to choose a place that, alone, comes to crystallize a vision of modern literature, Proust room would be a great candidate. Much more than the madeleine dipped in lime tea is room to read Proust (one of the few texts that can boast this status) and the place where the whole narrative of the novel converge in a pure circular motion. basically hybrid space, room Proust is as

much a real place of a space fantasy. In the imagination of modern literature, Proust Room embodies an absolute desire to write a total and violent abandon the skills of literary creation, the sacrifice of ordinary life as paradoxical as necessary: the miracle of the room, which is to understand at the same time (which is -to say together) two values logically contradictory: first closure (ie the shelter, safety) and secondly the absolute freedom "at home" and individually own ec 'Proust has once again expressed this, "

But parallel to the "miracle of writing" that produces life, the room was the novelist for the symbolic and practical place for a break: the room is a time when Proust scar will go back in time and death fight. He dip into it for more than ten years, to the point where there will be an extension of his bed Then he killed himself to work to finish his work, Proust became her room. However, to compensate for this motion entropy in which disappears the body of the writer, Proust room will become a cliché that will grow and gain in intensity to the point where he now has an important symbolic place in the imagination of modern literature, becoming an

attraction of the permanent exhibition the Carnavalet Museum². Cocteau word than Nautilus Olivier Wickers contemporary novel, Proust's room, through the memories of the celestial ruler Albaret, Monsieur Proust (text has been adapted and transformed into a novel shape Lina Lachgar with you, Marcel Proust. Official imaginary Celeste Albaret) Room Proust enjoys a reputation which can also count on more than many literary mediations. It 'also an important reason for the criticism of Proust, as demonstrated in other recent texts Muzart (2016), Richard (2011) and Mathieu (2009). The room with cork walls of the writer who has retired from the company to better recover the time lost is the epitome of the passage, that there are countless variations, testimonies and interpretations.

But a question remains: how to see a place like this, that, rightly, now belongs to literature and myths? If it seems easy to write about a place like this, add layers of signs and language because words always call other words, it is still much harder to prove. The problem that emerges here is not new: give to see it did lose its mythical aura. And that's

why the myths are essentially literary objects or even Orphic objects: a simple look can kill them and send them in limbo. So, Room Proust can not be reduced to its deadly reconstruction, no more than a photograph could restore his aura. Therefore room proustiano is a singular writing device, an extension of the act of writing that so naturally bitter words and ideas. No image seems to be able to deliver in secret, unless, perhaps, it should not become fantasize and above all to multiply. In short, if there is a way to own the expression on the account for the movement of thought which turns room Proustian writing the myth, it is not a photograph or museum, but the cinema, the art movement generated by multiplying images.

It is to this question that will occupy us here: what is left of the literary myth of Proust room once you see transposed to the cinema? Which treatment of space and play with the representation language of cinema can bring? To try to answer this, we are interested in two film adaptations where Proust's bedroom holds a decisive role: first that of Percy Adlon with Celeste (1980), work that does not fit larecherche At the time

wasted³ But the memories of the eponymous ruler, as collected Monsieur Proust Georges Belmont; Then, one by Raoul Ruiz with his adaptation of *Time Regained* (1999). Because of the difference in nature between the two adapted texts, it is clear that there is also a difference in nature between the chambers, which is shown to us: the Adlon gives us to see the writer at work, then Ruiz, *a priori*, shows the hero to work. In one case, the room is the boundary that takes us into the work; in the other, it is the ladder that allows us to get out. Intersection between real and imaginary, between the text and the Myth, the room has an ambiguous position. What is adventure you can only walk on a wire, constantly oscillating between two spatial paradigms. Now this is where the challenge for filmmakers without congealed in a single performance, *Room proustiano* must remain a composite instead. This is the opposite of intimacy assigns images in Bachelard *The Poetics of Space*, as the philosopher makes the room and the house the place par excellence "home daydreaming, [...] protects the dreamer," to allow in ultimately, we dream of "peace" (p. 26). These film Proust rooms are different:

they rather assume the role of a mystery to be drilled. Far from encouraging the sweet dreams that cause short circuits between the real and the imaginary, the inside and the outside, the life and work of art, from up to thwart the use of these same categories. In the final analysis, *room proustiano* is a paradoxical expression pedestal: a Mobius strip. Attempts to film adaptations of Proust master bedroom faced the difficulty of bringing a new meaning to this literary quite worn. To the question arises: how you see something like this without distorting? Orpheus will have to be resourceful.

Second movement: Celestial colony or prison

In the beginning, there was a young woman. She waits, in a kitchen, standing next to a clock, which "ticks" always fill the soundtrack. The plan is fixed. Since the passage, through the frame of a door ajar, we see celestial waiting, floating eyes in a vacuum. But why is she? The answer will be heard: the noise clock soon a new species mixes sounds of human origin, but no shots less mechanical coughing or regular and insistent of "Mr."⁴ What then we learned to be trying to do one of his famous fu-

migration sequences to treat his asthma. The tone of the film is then given: we look celestial waiting for a sign from Mr. He awaits the call that it will go through the maze of the house, we never place a roof must pass through it, and the ruler of the area working in one of the writer. However, except in rare moments when epiphanic rings the bell that tells Celeste that she has the right to cross the door that remains otherwise impenetrable as the drawbridge of a castle, these two spaces are the kitchen structuring and bedroom are immeasurable. The only channel of communication between the room and the rest of the apartment is reduced to some sounds, such as the writer cough, Remember that the presence almost ghostly and another lives there, somewhere, between thick walls. If the whole story Celeste is focused by the different actions of the title character, however, they are all aimed at one place: in this room who embodies the writer.

From the beginning, the Adlon creates a voyeuristic relation to space. As part of this goal, we look celestial in its intimacy, while she tries to imagine what can make a good Mr. in his room.

first sight, so Celeste is a film about space. I will never leave the apartment in Paris, and rarely do you explore other parts that his room and kitchen. So we can ask a question: beyond its primary qualities, that is to say, beyond the actual place that has the task of representing (or the apartment and the bedroom Proust), this space is really Proustian? It should be said from the beginning: Adlon does not explicitly adapts research, but indirectly, any of its paratexts, Proustian relationship is not so far removed from the project. By adapting the letter to Monsieur Proust (like all narrative situations of the film correspond to the specific passages and identifiable memories of Albaret) Adlon still unable to offer an original reading several inherent challenges not only of Proust's life, but the aesthetics of the novel, transforming the tool biographical drama to explore the mechanics of the work. The most important of these challenges is no doubt - and not surprisingly - the treatment of the space, through this problematic place, since it largely inaccessible, in which the writer's room, the space where you rarely,

but which are still directed all our thoughts.

So, Celeste makes the room Proustian an empire in an empire. His difficult relationship with the other parts that make up the writer's apartment, since it embodies a closed, exclusive, that does not communicate with the outside. And 'through the staging of this mutual exclusion of qu'Adlon places suitable Proustian poetics of space, such as, for example, theorized Georges Poulet, you remember this thought: "[t] he real space, human space, is not the simultaneity of all the places that it is the mutual exclusion of positions, each of which is per se "(p. 73). This is a Proustian overriding principle that does not necessarily expect to find in a biographical drama. In the novel, his most famous illustration is probably the one walking in Combray where systematically the way Méséglise (Swann) is opposite to the side of Guermantes like the kitchen of Mr. Celeste and chamber, both of these trails embody a completely separate universe. Between Méséglise way and the Guermantes, there is only a difference of degree, but, much more, a difference in nature: "I put them far more than their distances in kilometers the

distance there was between the two parts of my brain when I thought of them, one of these distances in mind that they are not qu'éloigner that separate and bring in another plane "(I, 133). Choose to walk around the side of Méséglise then again excluding the possibility of Guermantes. In Proust and signs, Deleuze appoint Proustian this principle of " The Proustian space is largely made up of invisible boundaries that prevent communication between its different parts, as close as you can be in appearance. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood. For this, the director has been able to implement two basic principles, not without impact on the use made his film of the specificity of film language. The first principle is that of the external field; the second, the principle of entropy. The Proustian space is largely made up of invisible boundaries that prevent communication between its different parts, as close as you can be in appearance. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experi-

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field; the second, the principle of entropy.

III. 2. Celestial (Percy Adlon, 1980)

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It can evoke in the viewer's mind a well known Kafka's parable, Celeste dare to venture behind the door, but it is only intended for him.

Adlon makes the room a Proustian model that fully understands the language of cinema: brought to the screen, it becomes an absolute outfield. The room is multifaceted and this invisible space, located on the edges of the image, but by its very absence, and insists worried. From this point of view, Celeste is intended as a rich cinematic exercise: the efforts of the film is dedicated to see a place through its absence. Here we find our original situation, now we have to go: one, Celeste expects a sign of life from his employer, which, although, as installed in bed less than ten meters from her kitchen, but it appears in temporality and in a world in all different points. Anyway, the room will remain outside the field of food, which will increase the fantasized images on this site in Celeste, completely obsessed by it. In

fact, having all the time to interpret the sounds coming from the sanctuary of literary creation (cough, walk, water, hot water bottles that fall to the ground), Celeste does nothing but produce images of the room where Mr. When it works, time stops and space loses its productivity. In these long waiting times, the kitchen ceased to be a place of work (there are more coffee preparation, boiling water or a hot towel) to be transformed into a place of chimeras. What the governor lost here in action, it reinvests in the narrative. Celeste is a contemplative film, except that it is not the space to contemplate, but a character who, himself, contemplating the void, with all its forces to project better in the space of a mysterious prohibited by law. Without having the ability, Celeste attempts to represent the work of the writer, indecipherable task if present.

III. 3-5. Celeste (Percy Adlon, 1980)

To preserve the immaterial dimension of writing, we will enter the room with the most improbable visions, which are the fruit of the imagination of Celeste.

Sometimes, we also have access to heavenly thoughts in motion pictures. These moments usually occur when the

apartment is immersed in a silence that has lasted too long. This is Celeste imagines the worst: we see Monsieur Proust's suffocating, unable to reach the bell for help. Thus, the silence and darkness of the sky literary creation transformed not only voyeur, but a lot more psychic. Unlike

Mr. Proust, admits that they have no imagination,

Heavenly fantasize about all the situations that you exhaust the possibilities. It gives life to the dead silence that prevails behind the bedroom door. This is why, even though most of relegates about outfield waiting for ever to update, Celeste still remains a film about the reality of view. As suggested by Barthes in the text entitled "Hold" Fragments of a lover's discourse, "Being that I expect is not real [...]: the wait is a delusion" (p 49) .. And 'in this interpretive delirium caused by waiting for the revelation of the off-screen, dementia and *détraquées* composed of hallucinatory images, we brought Celeste. The reality of work as a writer is that offered by the Heavenly hallucinations, we spy on ourselves as a voyeur,

This is one of the peculiarities of the film tell us about the life of a writer - and also the most creative period of his life - without ever really gives us access to the essence of his work. literary creation becomes even more mysterious, and the room that houses it turns into a real sanctuary with smoke fumigation that replaces the incense. Just as the room is the blind spot of the house, the creation itself is the outer area of the room. This is a very effective method of myth, based on properly cinematic means. The objective recording "own film device and its ontology of" mechanical reproduction " (Benjamin) can not explain the nature of the novelist's work - activities that would not make sense if it were shown - Adlon then had to turn to other means, no less indebted to the aesthetic of the film medium, to demonstrate the specificity of this task Proust spent the last decade of his life if writing can prove remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. no less indebted to the aesthetic of the film medium, to demonstrate the specificity of the task

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fective cinematic devices to magnify a character, an object or activity.

III. 6. Celeste (Percy Adlon 1980). Mental strength to efforts to represent the literary activity that land within the four walls of the room, Celeste becomes a deeply exhausted character.

Every effort that Mr. dedicated to complete its work, Celeste literally appropriates and uses them to imagine the writer to work and to try to unravel the mystery of this asset, liability hides unsuspected intensity. He wants to unravel this mystery that makes a man to give up everything to live consciously the night to spend all his time lying, blackening almost illegible few pieces of paper scattered, he says, are all pillars of a vast cathedral, we do not see the top . All Celeste interest lies in this paradoxical line: no less than Mr. Celeste also he wrote his novel, severe that in his deepest thoughts. And it is from this novel that we are a captive audience,

This stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize

minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the out-field, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body.

We are in fact witnessing a gradual withdrawal of the external field of the principle: the more you advance in the movie, the more room becomes a space in which Celeste will also be live, while Mr. capacity decrease visibly. The enigma of the external field is somehow immanent to the image, so that the principle does not need to be exposed so well supported. Having long dreamed of all possible angles literary activity that takes place in the room, there comes a time when, magically, Celeste can enter. It was she who, pen in hand, called to blacken paperoles as one writes the Ten Commandments. As the film moves toward its end, Celeste should leave the kitchen to the bedroom and become an extension of the Lord, which in itself can

not move out of bed, as if it were connected to an instrument of torture, who took possession of his vital energy. But between the kitchen and the bedroom, the role of Celeste remains substantially the same. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same attention that was drying towels. Under the terms yet similar, ranging from home-made typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same attention that was drying towels. Under the terms yet similar, ranging from home-made typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same atten-

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III. 7-8. Celeste (Percy Adlon, 1980)

Giving to see the room can not be done at the cost of a disappearance: that of the writer. What remains is the text.

Celeste has traded a chair to another: that of the kitchen, which adjoins the bedroom of Mr. Proust. Both are fixed to the cabinet, while the inhumanity of lit-

erary vocation is realized through their bodies. A sky leads to the outfield once you enter the room to the point of becoming a new piece of furniture, it looks and the world stops gradually, as if life was withdrawing little small flat. Gestures are also more and more mechanical, as if he was no longer that of signs, gestures without any actual impact on the world. The entropy principle constituent of the second half of the film also figure in the same apartment temperature, while Monsieur Proust, for fear of very dry air and increase its asthma therefore, rejects any heating. Writing is now presented as a struggle against the elements and against the powers that try to immobilize the body can not fight if necessary, since, fueling the job.

What was hidden in the outfield was a spectacle of torture, commissioning sadistic scene of passion for a job that can not be written on the threshold of death. After all it interpreted the truth, after having exhausted the possibilities, only to disintegrate, to unravel piece by piece. Like any myth, Proust's room should not be looked at in the face. Entering the room, he was signing his death warrant. The last scene of Celeste

show us that the Adlon entropic time has an inverse function at the time of Proust is not the time to write, but that of death, that death which, however, it is necessary to reach the top of the cathedral, the point climate where dialogue of life with the successor.

at the end of the film, Celeste is as much a creature of Mr. Proust himself was busy with his thanks. They have become inseparable from each other, even if the myth has become reality. Place hybrid par excellence, Proust Room Adlon space of all domestic reversals have become the master, the mystery of the writing will become more physical work, life there is death, but the better to give substance to the work, which in turn, will push life.

III. 9. Celestial (Percy Adlon, 1980)

Leaving the Proustian room, exhausted as if he had fought hard, Celeste can not help but smile.

Basically, the more that Mr. Proust is perhaps time this phrase found qu'Adlon wanted to fit in, to draw all the consequences: "I say that the cruel law of art is that beings die and we die to ourselves to exhaust all the suffer-

ings, so grows the grass does not oblivion but of eternal life, the thick grass works fruitful "(IV, 615). Helping to die for best lead us towards eternity away entropy, Celeste, after all, is perhaps an angel to his name, where the enigmatic smile she sketch while doctors close the last time the eyes of Mr. After the write Torture then the room becomes a place of rest. Proustian room opens onto infinity.

Third movement: Time Regained or darkroom

In the beginning, there was still a young woman. The same, perhaps. However, she is waiting for, already, he wrote. You see active, filling page after page. It is not relegated to the outside of the room, but on the contrary, he lived as a place known, familiar despite its strangeness. This will be the only aspect of Celeste in Time Regained. How then do not believe, though it is perhaps no coincidence that is interpreted as a result of the effects, Ruiz intentionally opens his film in which finish the Adlon? To understand spatial processing Ruiz offers hybrid instead of Proust's room and aesthetic consequences of such an approach is the

analysis of this remarkable recovery that we must begin.

III. 10. Time Regained (Raoul Ruiz, 1999)

Writing is no longer the external field of the room, is precisely why the complexity of Proust Ruiz attack. an entropic force, the room Adlon is only the larval entity, having absorbed all the outside, it curls in on itself and wait passively. But the larva is also the first step toward a new life, just what the job, just what qu'Adlon does not show, but that constitutes the horizon of his film. Reduced to its simplest expression, become a pure stroke of shallow brown cork, Celeste room is not that the sarcophagus, which, after having disfigured bring the writer to his work, so he can stay for the éternité⁵. It is in this pupae Ruiz which opens the film, but to make us better cross on the other side, where the movement that animates beings and objects is to infinity. If Time Regained opens into a room, so it's best to tell us that a threshold will be crossed: the writing of the work, we go to his performance, his movement. If creation is still a mystery, it is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained,

then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond punishment that were needed to do the job. It is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained, then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond the punishment that were needed to do the job. It is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained, then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond punishment that were needed to do the job.

What is interesting for us is that this change is also perceptible ethos of Proustian chamber, as shown in both films. The world is a world full Ruiz,

baroque, who likes to multiply the windows and openings on the other hand, while at the Adlon space of the room was a windowless monads, an immeasurable field starter. You can not imagine two more different aesthetic. Where the story of Celeste is focused only by the terms of the judgment, the narrative system of Time Regained, by contrast, is based on a complexity of viewpoints with which the Proustian world gives way. Unlike the closed world and entropic Adlon, it ruizienne the universe adaptation of Proust rather incorporate "the immense memory building" (I, p. 46) that each carries within it, It is building parts and floors that communicate with difficulties because the path that connects them is never a straight line, but, again, the most striking branches. Not unlike the design feature of many modern directors (including, of course, that of Alain Resnais), mold Ruiz Proustian world in the image of a brain. It is at a crossroads. As Deleuze writes in the time-image, "[s] and the feelings are spent tablecloths, the thought, the brain, it is the set of relations undetectable between all these layers, the continuity and the wind put as many lobes,

preventing them to stop, freeze in a dead point "(p. 81). Precisely, we show room proustiano as Ruiz is in the prologue of his adaptation, but a steady stream of connections and openings, which by its movement, It gives life to the space? In Ruiz, the room in which the author works dying is not a stripped sanctuary where there is a spooky atmosphere; it is a living environment refractions, and projections, a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. if not a continuous flow of connections and openings, which by its movement, gives life to the space? In Ruiz, the room in which the author works dying is not a stripped sanctuary where there is a spooky atmosphere; it is a living environment refractions, and projections, a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. if not a continuous flow of connections and openings, which by its movement, gives life to the space? In Ruiz, the room in

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III. 11-12. Time Regained (Raoul Ruiz, 1999)

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The reconciliation between the two characters that live here Proustian room is not only due to a number of perspectives, but a movement of objects in space. Dictating his novel, the writer moves the world.

Let this closer prologue. Before the credits, the first shot of the film is that of the steeple of Combray church, which is seen in the background behind some trees in the foreground, a stream that logically should be one of the Vivonne. The next shot is a light-dive against that

part of the current near the stream, then on the screen the names of the authors, actors and technical staff. The camera performs a panning thin, that the movement vice water, just create a flotation effect and dizziness. Stream of water flowing slowly and the rhythm comes the image, n then goes to the desk of the writer, in which disparate leaves, filled with characters mostly illegible. The transition between uisseau and the room is through writing, which, as the tfilmée flow from this current Ruiz: writing becomes movement, it is the material track of a current flowing between the spiritual beings and objects. We then see a hand writing, but it's the hand of a woman, which transposes the paper that voice is dictating it. The following plan takes a more realistic perspective, as we are shown the room with a larger decline. To the left, the writer, Proust, perhaps - "Marcel" in every case (as will be later in your movie) - Ailing, in bed, breathing heavily, painfully trying to go through with his idea; right, young Celeste sat a small working group, which performs its task scribe. But this realistic picture comes when we work the writer is quickly gaining a dreamlike dimen-

sion that we find the current logic on which is built the prologue (and, to tell the truth, the whole movie) that moves it is not the water or pen but the furnishings themselves, starting from the working table Celeste. The ruizienne room and immediately presented as a living place in which is expressed once again flow that pushes all the photos of this opening. In contrast to the celestial room, which, when accessed, will be shot only by a small number of stories that are repeated mechanically, that of Time Regained multiplies bold and bold strokes angles. Each new plan recreates the room, in order to discover its new features. However, the proliferation of views that give the ' impression that Ruiz tried from the beginning to run out Proustian space is immediately offset by the continuous movement of objects that populate the space to move freely, constantly bringing innovations in a space that would otherwise be closed (although, unlike Proust's room Adlon, his ruizienne version has a door that is always open). In Ruiz Proust's room becomes an inexhaustible and dynamic space - one indestructible space - because this flow and connections. In the

brief presentation, dynamic and heterogeneous room that opens to Time Regained insists that the Proustian universe is a diverse world that is based on a multitude of windows, reflections and perspectives. Furthermore, it is only by this constant bifurcation set the visual images and audio that the novelty will happen. The autogenesis replaced entropy.Ill. 13-18. Time Regained (Raoul Ruiz, 1999)

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Each new plan is not just a new perspective on the room, but another of its possibilities. The ruizienne camera not only realizes space is recreated.

This dream start gives us the very beginning the principle that governs the whole movie: the place has a principle of transformation. As is the case for the narrator-protagonist, the place must be a challenge for the mind, from the writer's room, where the mystery of creation takes place. In this crossover space with its components, Ruiz and bypasses the photographic image fixation (or film), which, as André Bazin wrote in one of his most famous text, "retains the coated object in his still, amber , insect body intact another era "(p. 14). Each new map of the novelist's room is not juxtaposed

to the previous year. The assembly ruizien responds to a different logic, instead of operating on the principle of superposition and overprinting. Each new plan fully reconstitutes the space, emphasizing the idea that we can not exhaust or summarize the creation, because it is fleeting like a current. To capture images and sounds of Proustian logic of creation, it must be given to see and hear a useless worldviews and hearing problems are mixed. No doubt he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference from the stream of consciousness as found in Dujardin because it is fleeting as a current. To capture images and sounds of Proustian logic of creation, it must be given to see and hear a useless worldviews and hearing problems are mixed. No doubt he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in fa-

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the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference from the stream of consciousness as found in Dujardin⁶, A memory intransitive and multiples. If the course of the Vivonne gave way to the flow of writing, it is not for us to enter the brain of the novelist, but in another brain, much larger and more complex, what his novel.

This is one of the great points of Ruiz strength, adapting Proust from their cultural background - mixing the Leibniz Baroque and Labyrinth Borges - who have been able to focus on impersonal stream of consciousness running through research or this set of views that structure the mission of his character, whose revelations are made precisely brutal encounter between two visions of the world, creating an unexpected relationship, even unexpected, is not waiting to be analyzed in all its corners, to eradicate a truth, even if partial, will add to the other truth that the method has already been able to produce. This is why the film is built on the complementary nature of the three main characters - Marcel child, Marcel Marcel teenager

and adults - who embody many times in the life of Proust's character, plus the enigmatic character of the prologue, older than himself embodies Proust (Proust diégétisé from his work). But what it is even more inventive by Ruiz - and more fundamentally Proust - is that the film is not only the juxtaposition of those characters-view, the creation of a world whose diversity would be immediately reduced homogeneity. By the same principle that governs the spatial installation ruizien of *Time Regained* the universe is constructed from overlapping modes of perception. The different ages of character coexist on the same plane, so confusing the temporal interpretation of the image. Furthermore, The film is full of various technical devices that manipulate different from Marcel magic lantern to the cinema, through Theatrophone, photography spirit and the stereoscope, which represent many more points of view, in addition to the image and multiply in the readings. While at the Adlon, the viewer is forced into a position of voyeur fabulant of an off-screen, the viewer's *Time Regained* facing the opposite problem: everything about Ruiz, it was designed to show him and for him to

otherwise perceive space -time protean that under the eyes and ears. E 'therefore an eminently open film, opening in the darkroom of the mysterious bearded figure whose status will never be truly fixed, allows the viewer to experience different forms of subjectivity. For this perspectivism baroque as inserting Ruiz thought Proustian novel, gives you to display an image of the infinite: that of a perpetually open space, because in continuous transformation. Miniature Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of *pars totalis* Leibniz is the immanent point of view, containing all others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all the photos, the documents and the scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of *pars totalis* Leibniz is

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understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others.

The enigmatic opening of *Time Regained*, where space of the room comes together at all levels, not least the first few pages on the novel that in certainly more unexpectedly, is inspired by the spirit of the first pages the opening of the novel, namely the mysterious bait by Swann, where an "I" unknown I can not sleep and, therefore, revisit in the rooms where he lived. No pass is really puzzling as this, because, with the recollection of the madeleine - which is actually a continuation and end a forty pages later - is a rare moment chronologically and spatially insituables any research. One of the most interesting reading of this text is likely to Serge Doubrovsky:

here it is of a particular nature: at any time, the three thousand pages to come can not get around the scriptural and open space; They are, instead, enrolled contained, closed in advance. [...] [R]

emémoration of remembrance, remembering the birth of remembrance, the opening sleepless given as a final court terminus, absolute starting point of the story [...]. (1988, p. 47)

And 'this total impersonality which brings with it the infinity of creation that caters Ruiz with his prologue, which extends to fourteen minutes of the film, as will be heard in his voice before found time lines. This prologue is also bordered by two apparitions of Proustian room. The first, already mentioned, where you see a dying writer dictate Celeste few lines in support of Bergotte's death, before asking to be made a series of photographs that represented the future characters of the story (Gilberte Saint-Loup, Charlus Morel, Rachel the Verdurin, Cottard, "mom", "dad", "me", etc.). Note the similarity with the hero already insomniac who, in his state of drowsiness, revisits the various places in his life - Combray, Balbec Doncières, Paris, Venice, etc. - And he says, that the beings he knew it. In either case, the future of history is condensed there, contained in the germ. Because this party is for everyone, so there is a ubiquity of the bedroom of Proust's bed, which is an open window on the infi-

nite: it is the place that contains all the others, in virtual form, waiting to be updated. The finding Ruiz and screenwriter Gilles Taurand is somewhat ingenious way: full of statues of technical objects, paper, furniture and paintings that end up scattered throughout the film, Proustian room also contains within it all the important characters in the story, but in wound form and condensed the photographic negative which, from then on, will be set in motion and will gain a new consistency. The author mysterious death nailed to bed can then be compared to a demiurge, since it will give life to these beings who, for now, are deprived of life. The rest of the story is to animate and give substance to those beings who, in the writer's room, did not exist as static.

III. 19-24. Time Regained (Raoul Ruiz, 1999)

By multiplying the images, Proustian room as imagined by Ruiz is a dark room. As the enigmatic prologueSearch gives see so wrapped the characters that inhabit the story to come. Like literature, cinema known as "magnifying glass."

But it is not just the film that will give life to these photographs, it is also their only complicate the identity of the en-

igmatic character looking through a microscope. While, so far, the prologue of us believe that the room we had before me was logically be Proust, this sequence makes us realize that we were already in the work space, this room was that of Marcel Proust and not. In fact, the names that marks the writer, while parading before us, like a ball head, the faces of people who turned out are not those of the models that inspired Proust to create search characters (Montesquiou Agostinelli, Countess Greffulhe, etc.), but those characters themselves (Charlus Albertine, Oriane, etc.). It was believed to be in Proust's room, then suddenly, without anything changing, we must adopt the perspective of Marcel. While we thought outside of the narrative in any meta-textual area, now the photographs, accompanied by the voice calling, they appear as prospects who tell us that now we were also in fiction. In addition to drawing the potential of the story, which will give body and movement to the beings of these portraits, the photographs reveal to ourselves our fantasy status. It causes an ontological leap that adds a layer of utterance history. And 'at that

Ruiz it is the best illustration of the unstable nature of Proust's room. With this ontological game that upsets the identity, the director insists on the dual nature of this enigmatic place. Middle of transfers between life and work, room for Ruiz is a gateway to the potential of the Proustian novel. Writing Matrix, Room writer is also a dark room where he deve

loped images of the imagination, but where are the photographs that develop our relationship with the world, revealing a new ontological status.

Room Proustian seem once again to close the prologue and put us well for the narrative logic of the text of Time Regained. In this new sequence, we see a writer who worried, panicked by the possibility that roses are erroneously included in the apartment, causing big trouble breathing, Celeste questions in order to have the heart net. During this second passage in the chamber, the objects appear to have acquired greater autonomy with respect to the opening sequence. They insist more and more in the image, which now occupy the foreground. Hourglass, statues, porcelain figurines, vases, giant flowers now be-

come the main elements of the image, so that the action - both the dialogue between Marcel dying and Celeste - is completely sidelined. The whole 'attention of the viewer is bound to explore the mystery of the appearance at least of these objects marked on the screen, the most puzzling is that of a blue sky wallpaper, not unlike some of Magritte paintings evokes something of the order of "absolute" all ' .Ill opened. 25-28. Time Regained (Raoul Ruiz, 1999)

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With this cabinet of curiosities where objects seem to have a life, Ruiz emphasizes the internal dynamism of Proust's room, namely its ability to create an infinite vertigo.

From this point of view, the prologue of the time found can be understood as a sequence metadiegetic reflective as Ruiz appropriates poetic kinematically Proustian space and the logic of its opening. Furthermore, the staging of Proustian Ruiz room offers the opportunity to highlight some ideas that define his vision of the film and its relation to art. This second passage in Proust's room - which is more than the screen on which to freely move furniture and de-

cor - shows that "some objects are struggling to emerge from the background," making history "a history of half digested by the displayed objects" (Ruiz, 1978, p. 25). For Ruiz, "[the] story is the way in which objects come into contact as a container / content" (p. 29). Ruiz emphasizes precisely this ability to Proust objects - starting with the madeleine, starched napkin or any other object due to a reminiscence of the protagonist-narrator - to become themselves a place to bring them to a world that at any moment could explode and demonstrate to consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and

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spatiotemporal coordinates are transformed into so many narrative possibilities sum of which is an infinite set, because they never change.

Vivonne pass the small fish, and filled from the river, where they are in the closed tower, both "containing the transparent part as hardened water, and" content immersed in a larger container of liquid crystal and the current "(I, 166). That was able to find the logic of images, double and reflections of his baroque theater still room Proust, like the mythical room devoted entirely to writing. Eventually, the Proustian room becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the antechamber of the entire creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation. that was able to find the logic of images, double and reflections of his baroque theater still room Proust, like the mythical room devoted entirely to writing. At the end, Proust's room becomes unlikely that threshold at which

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Fourth movement: the rooms Carquethuit

Place hybrid, plural, multiple, Proustian room represents a challenge to the cinematic representation. Interest in the Adlon assist companies and Ruiz is just to show the differences that also fit the composite nature of this place, the existence of which is made of paradoxes. It 'was in this room that Proust was cut off from the world to write the researchers, workers around the world, in fact, will revive the vital write pulse that circulates around the cork walls.

As he said in his memoirs Celeste Albaret, Proust if the room is a "cap", it is not forgotten or abandoned in any corner of a table, but floats freely on the creative waters of the Vivonne. The film adaptations of the work of Proust and his paratexts form one of these currents that bring the room to other places and other times. But if there's a method to read from secondarity search his adaptations, it can only be to heterogeneity. The Proust adaptation is giving to think and yet to experience in an otherness that, paradoxically, often already at the research center. Thereby,

As we have tried to show here on a small scale with Adlon and Ruiz movie, you need to take into account the film adaptations of literary work from the aspects which seem to contradict. Same varied adaptations reveal the dissimilarity. Here is their interest and function. They form a composite landscape in which, like the nebula of Balbec girls on the beach will be upgrading some features of Proust's work, as if he were seeing them for the first time. Location worn literary self-reflection, so commonplace that we dare not mention is printed in the imagination, Proust room,

once adapted for the screen (re) become a source of life, which in its movement, is also to recreate the cinema .

To use another clean image Balbec universe, in front of the chain of Proust changes, we are in the same situation as when the hero discovers the table Elstir called The Port of Carquethuit. The special feature of this painting, which is a marine scene of a port which is not

Near the Grand Hotel where the hero spends the best days of the summer season of Norman, is just to make a landscape can not be seen. In this step of the visit of the book Proust Elstir workshop is an attempt to ekphrasis where his narrator tries to run out of language space represented on the canvas. As shown Juliet Monnin-Hornung, "[t] he first thing that strikes the reader in this description is the incredible abundance of themes and effects allegedly plotted on a single canvas. Obviously it is not, but the tables that Proust under the eyes or in the memory "(1951, p. 74). In fact, multiplying the fragments, analogies, travel, mirrors, parallels, and scenic stops on a detail, the narrator is to produce not one, but several tables, defying all logic, come to fit in the same frame, overlap each other, without clear delin-

eation between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of the ground anywhere, any work of art. Crossing the visibility paradox to show the unrepresentable in its various aspects and since its impossible angles, graphics-film adaptations urgent to tell us is that the door is Carquethuit another name for the same process that makes the room Proustian origin the invention, namely, par excellence, an indestructible place. no clear distinction between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of soil any place and any artwork. Crossing the visibility paradox to show the unrepresentable in its various aspects and since its impossible angles, graphics-film adaptations urgent to tell us is that the door is Carquethuit another name for the same process that makes the room Proustian origin the invention, namely, par excellence, an indestructible place. no clear distinction between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of the ground anywhere, any work of art.

Crossing the visibility paradox to show the unrepresentable in its various aspects and since its impossible corners,

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